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IS THE “GOD ON WINGED WHEEL” YEHUD COIN



A DEPICTION OF EZEKIAL'S VISION?

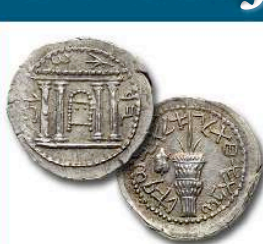


FEATURING:

MEDALS RECEIVED: SECULAR AWARDS INSCRIBED TO FRENCH JEWS by Ira Rezak
BADGES OF ISRAELI EXHIBITIONS IN THE USSR by Vladimir Bernshtam
WHEN GEORGE MEANY GOT THE HERZL AWARD by Simcha Kuritzky

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ANSLF

PRESIDENT'S MESSAGE

Work on the commemoratives section of the new Israel money catalog is progressing slowly, but I did put together a new exhibit on collecting Israel commemoratives by series, modeled on Sylvia Haffner's approach. This exhibit will debut at the FUN show in Orlando in January and appear at the World's Fair of Money in Oklahoma City in August. At the National Money Show in Atlanta in February, I'll present *Israel's Coins and Idolatry* and *Paleo-Hebrew on Israel's Money and Medals*.

For the latter, I recently acquired three new medals: two replica Hasmonean coins from Masada, originally intended as part of a six-coin series, though I found no evidence the rest were produced; and the Qumran medal, featuring jars from the Dead Sea Scrolls on the obverse and the Shrine of the Book on the reverse. The scroll inscription includes the Tetragrammaton in Paleo-Hebrew, with the rest in modern script—an intriguing nod to how the entire psalter scroll was written. Despite their release dates (1999 and 2010), I hadn't noticed these items—or their Paleo-Hebrew details—until now. It's a reminder to stay vigilant, even with familiar pieces.

Good luck with your collecting endeavors in the new year!

Simcha Kuritzky

BADGES OF ISRAELI EXHIBITIONS IN THE USSR

By Dr. Vladimir Bernshtam

The history of Israeli exhibitions in the USSR began long before establishing the State of Israel. In the summer of 1923, a delegation from the Jewish Labor Federation (Histadrut) in Mandate Palestine was sent to Bolshevik Moscow to participate in the All-Russian Agricultural and Handicraft Industrial Exhibition (Fig. 1 and 2). The Palestinian pavilion was decorated with red and blue-white flags. The delegation was led by the Histadrut chairman and the future first Prime Minister of Israel, David Ben-Gurion.



Fig. 1: The building that housed the Jewish Pavilion at the All-Union Agricultural and Handicraft Industrial Exhibition. Moscow. 1923.

Continued



Fig. 2: Soviet token dedicated to the 1923 exhibition.

Inscription on the token: “In memory of the First All-Russian Agricultural and Handicraft Industrial Exhibition. USSR 1923”.

The next exhibition of agricultural products from Jewish settlements in Eretz Israel was held in Moscow in January 1944. As far as the author knows, there were no badges dedicated to the participation of Palestinian Jews in these two exhibitions.

Relations between Israel and the USSR were not simple. After the 1956 Sinai Campaign, the Soviet Union severed all trade relations with Israel, and during the Six-Day War in 1967, it also broke off diplomatic relations. This situation persisted until 1991. Before the break in diplomatic relations, Israel participated in three international exhibitions held in the Soviet Union. Special badges were made in Israel for these exhibitions.

Continued

The International Exhibition of Agricultural Machinery and Equipment took place in Moscow in May 1966. Companies from 20 countries presented their equipment and machines at the exhibition. Thirty-six Israeli companies showcased their products. On May 26, the exhibition hosted Israel's National Day.



Fig. 3: Logo of the International Exhibition of Agricultural Machinery and Equipment.

For this exhibition, two types of badges (Figures 4 and 5) were produced in Israel. The badge of the first type, measuring 2.5x1.5 cm (Figure 4a and 4b), was made of yellow and silver-colored metal. Along the perimeter of the badge is an inscription in Russian: “Exhibition of Agricultural Machinery in Moscow” and ISRAEL 1966.

Continued



Left to right: Fig. 4a and 4b and Fig. 5

From August 8 to 15, 1966, the XIII World Poultry Congress and an exhibition of new industry equipment, various bird breeds, vitamin supplements, vaccines, processing and feed industry complexes, as well as designs and models of poultry buildings and structures, took place in Kyiv. Thousands of specialists from various regions of the USSR attended the exhibition. The proceedings of the 13th Congress were published in Russian, English, French, and German. Israel also had a pavilion at the exhibition. Badges made of white and yellow metal, measuring 2.5x2.5 cm, were produced for the exhibition (Fig. 6). The badge has an inscription in Russian: “Kyiv 1966 International Poultry Exhibition Israel”.

Continued



Fig. 6

From May 16 to 26, the international food industry exhibition 'INPRODMASH-67' was held in Moscow. Around 650 companies and organizations from 21 countries, including Israel, participated in the exhibition. On May 23, Brezhnev, Kosygin, and other members of the Politburo of the CPSU Central Committee and the Soviet Government visited the exhibition. They toured all the pavilions except the American one. For the exhibition, Israel produced a badge in white and yellow metal, with a diameter of 2.3 cm (Fig. 7). Along the perimeter of the badge there is an inscription in Russian: "INPRODMASH MOSCOW-67 ISRAEL". A special keychain was also made (Fig. 8).

Continued



Fig. 7



Fig. 8

Continued

Continued

Since 1977, the Moscow International Book Fair has been held in the capital of the Russian Federation. Until 1997, the fair took place every two years. Since 1997, it has been held annually. Israel took part in every book exhibition. In the 1970s and 1980s, the Moscow book fairs were the only semi-legal channel through which Israeli literature, including Russian-language books and Hebrew study materials, entered the USSR. Hundreds of books were taken from the Israeli stand by visitors, with the silent approval of the Israeli delegation members stationed there. Dozens of people stood and sat by the stands, reading the books. The author knows badges from the Israeli pavilion at the Moscow International Book Fairs in 1977, 1979, 1983, and 1985 (Fig. 9). The diameter of the badges is 2 cm. The badges feature an inscription in Hebrew, "International Book Fair," along with the year according to the Hebrew calendar, and in Russian, "Moscow" and the year of the exhibition. The author is not aware of a badge from 1981. The badges from 1979 and 1985 were produced in both silver-colored and yellow metal. For the 1985 exhibition, a keychain with a diameter of 3 cm was also made (Fig. 10).

Continued



Fig. 9



Fig. 10

Continued

Continued

At the Moscow International Book Fairs, the U.S. pavilion featured books from the “Association of Jewish Publishers of the USA”, which utilized the traditions and history of the Jewish people. These books, like those from Israeli publishers, attracted great interest from Soviet Jews. For the 1981 exhibition, the Association produced a special round badge with a diameter of 3.5 cm (Fig. 11). Along the perimeter of the badge there is an inscription in Russian: “Association of Jewish Publishers of the USA”.



Fig. 11

In conclusion, the author kindly asks readers who have information about other badges related to Israeli exhibitions in the USSR, or additional information about the badges described here, to share it with the author at: fnbern@gmail.com. The author thanks them in advance for this. ▢

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WHEN GEORGE MEANY GOT THE HERZL AWARD

By Simcha Kuritzky

While most numismatic collectibles are mass produced, there are some personal mementos and other items that have value because they are tied to a famous person. Some people collect banknotes that have been autographed, either by famous people or by family members. There are also medals that are engraved and awarded to specific individuals that are unique collectibles. While the U.S. Mint reproduces gold medals that Congress awards as bronze medals for sale to the public, many organizations only produce the award medals.

One such medal, with an obvious Jewish connection, is from the Zionist Organization of America (ZOA), which established its Theodor Herzl Award in 1959. I was only able to track down 17 of the recipients: June 1959 President Yitzhak Ben Zvi, November 1959 the Earl of Balfour, 1960 Rabbi Abba Hillel Silver, 1961 Dr. Emanuel Neumann, 1962 Louis Lipsky, 1964 Sir Winston Churchill, 1965 President Harry S Truman, 1969 Lester B. Pearson, 1971 Abba Eban, 1972 Premier David Ben-Gurion, 1977 Premier Golda Meir, 1978 George Meany, 1980 Premier Menachem Begin, circa 1990 Premier Yitzhak Shamir, 2009

Continued

Sheldon Adelson, 2018 Mort Klein, and 2022 Donald Trump. Interestingly but not surprisingly, Trump used the award ceremony to condemn the majority of America's Jews for voting Democratic, and the ZOA condemned him just weeks later for meeting with pop antisemites Kanye West and Nick Fuentes. There is a definite rightwing slant in ZOA's choices of recipients, but they have honored three Israel politicians from the Labor Party and one American labor leader, George Meany.



I purchased Meany's medal at a Judaica auction for not much more than the gold value. The hefty medal contains 61 grams (almost 2 Troy ounces) of 14K gold and is 45mm in diameter. The obverse has a left-facing Herzl's bust with the English inscription 'THE THEODOR HERZL AWARD • ZIONIST ORGANIZATION OF AMERICA •'. The reverse has the organization's name in Hebrew around the edge, and the center is a raised circle suitable for engraving. This particular medal has the following

Continued

engraved: TO / GEORGE MEANY / FAITHFUL
FRIEND / OF ISRAEL / FOR HIS DEVOTION TO /
AMERICA AND ITS LABOR / MOVEMENT / FOR
HIS SUPPORT OF THE / JEWISH PEOPLE'S
STRUGGLE / TO REESTABLISH THE JEWISH /
STATE AND FOR HIS AID IN / DEFENDING
ISRAEL AGAINST / THE ENEMIES OF /
DEMOCRACY / WASHINGTON D.C. / JUNE 6, 1978.

The *Detroit Jewish News* published a short article based on the JTA's press release. It said "AFL-CIO President George Meany was awarded the Zionist Organization of America's Theodor Herzl Award last week at a dinner in his honor at the Washington Hilton. In presenting the award to Meany, ZOA President Joseph P. Sternstein called the 84-year-old labor leader 'one of the glowing and incandescent historical personalities who will be recorded indelibly in the chronicles of the Jewish people.' Sternstein termed Meany 'one of the stalwart friends of the State of Israel and the Jewish people.' Standing in front of a picture of Herzl, Meany accepted the award on behalf of the American labor movement, citing the 'special relationship' between the movement and Israel. Close to 1,000 persons attended the dinner including more than 30 members of Congress."

Continued

George Meany headed the American Federation of Labor (AFL) from 1952-55, and the merged AFL-CIO (Congress of Industrial Organizations) from 1955-79. As to George Meany's Zionism, the *AFL-CIO News* back in 1958 quoted him at a New York City rally celebrating Israel's tenth anniversary of statehood as saying, "It is indeed fitting that today the trade union movement of Israel and that of America are both fully aware of the role they must play as citizens in a democracy. Both of our organizations have progressed toward the goals of higher standards of living through the democratic processes of collective bargaining. Both of us realize that we now must channel some of our energies toward preserving a way of life that means freedom and peace for all the citizens of both our young nations." The AFL-CIO's support was particularly important in the 1950s when the United States government was highly critical of Israel, and maintained a weapons embargo against the Jewish state.

This unique medal points to a slice of history often forgotten, when the Histadrut and AFL-CIO were closer than the Israel and U.S. governments, and a right-wing Jewish organization honored a left-wing American. ▢

MEDALS RECEIVED: SECULAR AWARDS INSCRIBED TO FRENCH JEWS

By Ira Rezak

Collectors are free to choose whatever themes or categories they prefer; matchbooks to incunabla, kewpie dolls to antique autos. There's no rule that prevents specialization by amateurs, lovers of a particular collectible. For aficionados of medals there is ample opportunity to choose a focus along national or regional lines, or to confine one's interest temporally, or to prefer artistic styles, or perhaps the works of specific medalists.

Collectors of general Judaica are free to seek out examples of traditional folk crafts, or to specialize in religious and ceremonial objects; they may covet rare manuscripts, books of all sorts - some even choose to amass antisemitica. Within the Jewish numismatic realm, the options narrow considerably, to coins, tokens, insignia etc. But even there choices are apt to be further limited, eg. ancient vs. modern coins, tokens of Palestine or of America - and then there are so-called Jewish medals.

What defines a Jewish medal from the perspective of a collector? Often that it was issued under Jewish authority or, alternatively, by an individual who happened to be

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Jewish. There are of course medals that name or depict Jews, and others that merely have some inscription in the Hebrew language even though not of Jewish origin. Most medal collectors are sensitive to the circumstances in which the medals they collect were made and in which they functioned. Might then medals that merely serve to contextualize Jewish history, even if not explicitly Jewish, be a subject of interest...medals of Emile Zola, for instance, or of Arthur Balfour?

"To each his own," or as it's said in Latin (often on medals) "*SUUM CUIQUE*", or for that matter also in Hebrew, in a Talmudic context (Succot 27), "כל אחד לעצמו".

All this by way of introducing a sub-specialization of Jewish medal collecting that seems to have been less frequently pursued: non-Jewish award medals inscribed to Jewish recipients.

Obviously, such medals, despite their gentile issuers, were received, held, and valued by those Jews who had earned them. What then might be accomplished by gathering and examining medallic specimens that, though of non-Jewish origin, had been bestowed upon Jewish individuals? In this paper some 19th- and 20th-century French medals of this type will be considered as documents relevant to individual Jewish participation in French affairs; this in contrast to the

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more usual preference for medals reflective of communal Jewish activities. The medals to be described have names engraved upon them that, in the context of late 19th- and early 20th-century France, are most probably of Jewish persons. They offer a window into the range of the interests, activities, and accomplishments of Jews as individuals during this period.

Among the most common personalized medals are those pertaining to education, that were issued by schools, and presented to students who had excelled. The medal awarded to Leon Bloch for coming in first three times in a row in his class at the prestigious secondary school, the Lycée Janson de Sally, is characteristic of such awards in several respects. (Image 1)

First, it has a head of Liberty representing the French Republic, because this was (and still is) a state-run institution. Second, a re-usable insert-die has been employed to specify the nature of the award since the school employed a more general, all-purpose medal. This particular medal by Daniel Dupuis, who died in 1899, serves to help approximate the date of issue of an otherwise undated specimen since insert-die usage was phased out by the last decade of the 19th century. Lastly, of course, it's noteworthy that the name of the recipient is hand engraved.

Continued



Image 1: Lycée Janson de Sally: (Léon Bloch) Bronze, 45 mm.

Four succeeding medals, also from Paris, are similar in function though different from the previous example in that they are prizes on behalf of private academies rather than issued by state schools. The medal of the *Cours de Mmes. Knoertzer et Gerard* (Image 2) where Simone Lévy earned her recognition in the higher-level *course supérieurs* in 1916-1917 is also typical in that it pairs another general purpose obverse die, this by Henri Dubois showing a female student sitting at her desk with her books illuminated by a lamp of learning, with a reverse die specially made to name the issuing institution and including a tablet for engraving the name of the recipient.

Continued



Image 2: Cours De Mmes Knoertzer Et Gérard: (Simone Lévy) Silvered bronze, 41 mm.

The 1897 silver medal (Image 3) for Goldina Grunberg was presented by the *Cours Diéterlen* which offered an elementary level program that later in the 1920s happened to have been attended by F. Scott Fitzgerald's daughter. Here another general purpose medal has been employed as the obverse, this showing a seated Athena offering a wreath. The design by Nicholas Brenet, who had died fifty years earlier in 1849, illustrates yet another commonality found in such award medals in France: the long-term use of pre-existing dies for awards decades after their original creation.



Image 3: Cours Diéterlen: (Goldina Grunberg) Silver, 36 mm.

Continued

In fact, the same obverse Athena design by Brenet was employed for another medal (Image 4), albeit one of a larger module, issued on behalf of the *Association Polytechnique* that was awarded to Leopold Lévy as a prize for his excellence in a free course in accounting during the years 1876-1877.



Image 4: Association Polytechnique: (Leopold Lévy) Bronze, 50 mm.

The *Cours Galliano* was a music school that recognized G. Lévy for his achievement in a course on *solfège*, music theory, in 1905-1906 (Image 5).



Image 5: Cours Galliano: (G. Lévy) Bronze, 31 mm.

Continued

Approbation more generally in cultural matters is another category of medallic award. The *École Nationale de Beaux Arts* honored a Mr. Zipirovich with a second-class medal (Image 6) for his architectural drawings, presumably submitted to a competitive exhibition for the years 1913-1914. Here again, a particularized reverse subsequently hand engraved was paired with yet another generally applicable prize obverse, this featuring four figures representing different arts by Jacques-Eduard Gatteaux who had died in 1881.



Image 6: École Nationale Des Beaux-Arts: (Mr Zipirovich) Bronze, 50 mm.

Much earlier, in 1836, the branch of the *École Royale des Arts et Métiers* of Châlons (in Champagne) recognized Henry Théodore Steinmetz with a silver medal (Image 7) for some unspecified achievement. The obverse here features a contemporary bust of King Louis-Philippe by Armand Caque, a prolific medalist of the Bourbon royal family.

Continued



Image 7: École Royale des Arts Et Métiers: (Henry Théodore Steinmetz)
Silver, 41 mm.

The two following medals were not rewarded for artistic achievement but for participation as officials of the named organizations. Jules Levy, a humorist, writer and publisher was, during 1914-1917, a member as well as the secretary of the *Comité* of the *Société Des Gens de Lettres*, an organization established to promote laws and to protect the legal interests of authors, and which remains active to the present day. The obverse of this medal, by Henri Nocq, (Image 8) depicts the eleven founders of the society in 1838, among whom the figures of Honoré de Balzac (standing, with the large moustache) and Georges Sand (seated) are readily recognizable. Interestingly, blank specimens of this particular medal remain available for sale even today from its original producer, a firm founded in 1827, *Médailles Canal*.

Continued



Image 8: Société Des Gens De Lettres: (Jules Lévy) Silver, 35 mm.

The 1879 silver medal of the *Société des Auteurs et Compositeurs Dramatiques*, (Image 9) commemorates the 50th anniversary of another organization protective of the copyrights of authors whose conception dates back to 1777 but which was formally founded only in 1829. This copy of the medal is inscribed to Léon Halévy (1802-1883), a civil servant and playwright who also wrote a *History of the Jews* in 1828; the insert die specifically describes him as a founder of the organization. Léon was also the brother of Fromental Halévy the composer of the well-known opera, *La Juive*. The obverse design of this medal, engraved by Alphée Dubois, shows two standing female figures representing the arts of music (indicated by a lyre) and theater (represented by masks of comedy and tragedy), but with the latter figure also holding a scroll that likely also symbolizes the laws that protect authorial creativity.

Continued



Image 9: Société Des Auteurs Et Compositeurs Dramatiques: (Léon Halévy) Silver, 41 mm.

Also related to the broad sphere of social progress are medals associated with the expositions that were regularly organized and promoted by the French state to call attention to French cultural, technological and commercial achievements. Two such items refer to the *Exposition Universelle* at Paris of 1867 which took place during the reign of Napoleon III whose portrait by François Ponscarne provide the obverses. The smaller of the two (Image 10) rewards one Charles Marx whose name appears on a circular insert die. Marx is a common German-Jewish name, however since a Charles Marx was a known printer of Daumier images at this time it seems likely that he was the recipient of this recognition for prints displayed at the exposition.

Continued



Image 10: Exposition Universelle De MDCCLXVII a Paris: (Charles Marx) Bronze, 50 mm.

The larger of the two medals (Image 11) has a reverse with two putti holding up a tablet upon which the name of the recipient, here “Marx”, is inscribed via an insert die. In the absence of a first name it is uncertain who this recipient might have been, but since this medal specifies its function as a reward for “services rendered” it presumably had been given to an official or organizers of the exhibition rather than to a winner of a competition. The *Comité Français des Expositions a L’Étranger* was founded in 1890 to organize and publicize expositions in foreign lands that favored displays featuring French cultural and industrial accomplishments.

Continued



Image 11: Exposition Universelle De MDCCCLXVII a Paris: (Marx)
Bronze, 68 mm.

R. Lévy, the recipient of the plaque by Louis-Alexandre Bottée (Image 12) in 1899 was, as in the previous example, likely an administrator or official of this enterprise. Bottée's seated figure wearing a winged cap of Mercury, god of commerce, is surrounded by symbols emphasizing agriculture and industry.



Image 12: Comité Français Des Expositions a L'Étranger: (R.Lévy)
Bronze, 63 x 42 mm.

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Continued

Jews were of course directly involved in a wide variety of commercial enterprises. A frequently encountered post-World War II medal of the *Syndicat Nationale du Commerce des Produits Siderurgiques* by Raymond Joly illustrates an active steel mill (Image 13). Its recipient, one E. Rotsztein, was very likely an employee of a steel-making firm; the spelling of his name indicates Polish ancestry. Again, a portrayal of Mercury with his winged helmet symbolizes profitable commerce.



Image 13: Syndicat National Du Commerce: (E Rotsztein)
Bronze, 67 mm.

The medal issued by the *Societe D'Horticulture De L'Arret de Coutances* records its issue in 1882 to one M. Abraham for horticulture of an industrial nature (Image 14). A classical female representation of the French Republic on the obverse is paired with a reverse featuring an exuberant wreath of flowers and fruits. Coutances, located in

Continued

Normandy, is particularly noted for the production of the apple cider-based alcoholic beverage, calvados, so it's likely that Abraham was an entrepreneur in that industry. In fact, Jews were generally prominent in the alcohol trade, especially in Central and Eastern Europe where they frequently were proprietors of inns and other drinking establishments.



Image 14: Société D'Horticulture De L'Art De Coutances:
(M.Abraham) Gilt silver, 50 mm.

Another example of this propensity is the prize awarded at a commercial exposition in Paris, by the *Grand Concours Internationale Alimentaire* to Max Levi of Stuttgart, the owner of a factory producing liqueurs (Image 15). This medal, as so many others, features an all-purpose female portrait bust, but here more likely presenting Ceres, the goddess of agriculture, than the more familiar Marianne as a personification of the French Republic.

Continued



Image 15: Grand concours Internationale Alimentaire: (Max Levi)
Gilt bronze, 57 mm.

Another category in which Jews were likely to find success within French society was medicine. The *Société de Médecine De Strasbourg* recognized Dr. P Silbert in 1856, at a time before the German conquest of 1870 when Alsace with its large Jewish population was still French. The imaginary portrait of Hippocrates (Image 16) on this silver medal's obverse, designed by Eugene Dubois who had died in 1829, has remained in widespread use for nearly two centuries and in fact this very medal may be purchased for use as an award even today from the *Monnaie de Paris*.

Continued



Image 16 : Société De Médecine De Strasbourg: (P, Silbert)
Silver, 50 mm.

An award from the *Ministère De La Guerre* for dedication to vaccination once again depicts a female figure as representative of the French Republic on one side, but the reverse side shows the traditional medical symbolism of chalice and serpent, the attributes of Hygeia, goddess of good health (Image 17). This medal dated 1920 names Dr L Friedmann, presumably recognizing his participation in wartime vaccine research during the worldwide influenza epidemic of 1917-19 which in the absence of an effective vaccine had been particularly devastating among young soldiers of all combatant nations during the First World War.

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Image 17: Ministère De La Guerre: (L. Friedmann) Bronze, 28 mm.

Indirectly associated with that war, though of a different authority, decade, and service is the medal awarded to Marie Henriette Cerf for her blood donation in 1973 (image 18). This piece issued by the *Centre De Transfusion Sanguine* honors Dr. Emile Jeanbrau, a professor at Montpellier University who had pioneered the use of citrate additives to preserve the blood transfused to wounded soldiers during the Great War. The medal depicts the famed medieval cathedral of Jeanbrau's native city. Yet another medal associated with medical implications for the French military is that engraved to a Dr G Rozembaum in 1935.

Continued



Image 18: Centre De Transfusion Sanguine: (Marie Henriette Cerf)
Bronze, 55 mm.

Issued in commemoration of the fiftieth anniversary of the *Union Des Sociétés D'Education Physique Et De Preparation Au Services Militaire* (1885-1935) (image 19). The obverse of this piece features the bust of Adolphe Cheron, not himself a physician but a radical socialist politician who, as the society he headed indicates, promoted physical education to prepare men for military service.



Image 19: Union Des Sociétés D'Education Physique: (G Rozembaum)
Bronze, 68 mm.

Continued

A quasi-official medal called a *Jeton de Presence* was personalized with pride by one Maurice Raschowitz who caused his own name to be engraved upon it (image 20). His name is that of a Bohemian village, the presumed location of this man's family origin at a time when Jewish emigrants very often came to be known by the name of their ancestral hometown. The medal identifies itself as a *Souvenir Du Siège De Paris 1870-1871* on the obverse with a depiction of French *resistants* on the barricades during the German siege of Paris. The reverse announces the medal as a *Jeton de Presence*, as a sort of proof that one had loyally remained in Paris during the prolonged siege and was not one of the cowardly townspeople who had fled the city rather than defending it. This *jeton* or medal was advertised for sale in the newspaper *Le Monde* of January 21st 1871 (image 21). It is worth noting that the Germans proclaimed Wilhelm I of Prussia as Emperor of Germany at Versailles on January 18th and that the siege ended officially with the formal surrender of Paris on January 28th. The revolutionary Paris Commune was not declared until March 18th and when it was brutally overthrown in May it was estimated that some 15,000 communards had been killed; one naturally wonders whether Maurice Raschowitz might have been one of them.

Continued



Image 20: Souvenir Du Siège De Paris: (Maurice Raschowitz)
Bronze, 36 mm.

MÉDAILLE COMMÉMORATIVE DU SIÈGE DE PARIS.		
Jeton de présence exclusivement réservé à toute personne restée à Paris.		
Avec gravure de six lettres :		
En argent.....	12	»
En bronze.....	1	50
Métal blanc.....	»	75
Simile or.....	»	75

Image 21: Le Monde Illustré, January 21, 1871.

Finally, and here related to legal affairs, there is the medal issued to the famous French-Jewish politician, Adolphe Cremieux, on his election to the *Conseil De L'Ordre*, the governing body of the *Barreau De Paris*, the Paris Bar, the official organization of Parisian lawyers (Image 22). The image on the medal's reverse is yet another female figure, here personifying the law, further symbolized by a biblical style pair of tablets.

Continued



Image 22: Barreau De Paris: (Mr. Crémieux) Silver.

The above listed group of medals issued to Jewish recipients in France between 1836 and 1973 has no claim to being a formal scientific sample; these items just happen to have been individually gathered in the marketplace over many years by a collector of Judaica. Indeed, the assumption that each and every person named was a practicing Jew might also be subject to challenge since it has not been possible to confirm the Jewish identity of many of the named individuals in documents other than the medals themselves. Nevertheless, this selection process has been somewhat random and provides some opportunity for several general observations about the collection of Jewish-related medals.

Third, even this rather small sample suggests Jewish achievement in secular fields as varied as education, music, theater, manufacturing, commerce, horticulture, medicine, the law, administration, international exhibitions, military affairs and even civilian presence during the siege of Paris.

Continued

Fourth, it may be obvious but it is worth emphasizing that medals awarded to Jewish persons as individuals are as valid as historical documents as medals authorized and awarded by Jewish communities. This group was acquired in a tertiary market and thus unfortunately lacks traceable provenance. The intriguing question of how and why these personal possessions, and therefore also potential familial relics, came to be disposed of rather than being treasured as keepsakes remains as a subject for speculation. Of course, this is equally true of all unprovenanced numismatic material representing gift and reward. But given the special concern about Jewish life and heritage among collectors of Judaica, especially with regard to recent European history, the decontextualization of these artifacts seems especially regrettable. Most of the names are recognizably Jewish so, might disposal reflect a deliberate choice to avoid identification as Jews, perhaps due to intermarriage and the desire for assimilation or, alternatively, possibly be due to confiscation or loss during the holocaust? Other more mundane reasons for deaccession include sale in difficult times, death or casual loss.

It is clear in any case that the comments offered about French Jews may equally be applicable to medals received by people of other faiths, or citizens of other countries. Personalized medals are unique by definition which makes them all rare and stimulating companions. ▣

IS THE “GOD ON WINGED WHEEL” YEHUD COIN A DEPICTION OF EZEKIAL’S VISION?

By Mel Wacks NLG, ANSLF



Unique silver drachm (or quarter shekel), struck before 333 BCE, first published in 1814 by T. Combe (*Veterum populorum et regum numiqui in Museo Britannico adservantur* 242 No. 5. pl. xiii 12). Courtesy of the British Museum.

In the Shekel Prize-winning book “The Yehud Coinage,” the distinguished authors Haim Gitler, Catharine Lorber and Jean-Philippe Fontanille devote an impressive 13 pages discussing the figure (Yahweh?) on a unique coin in the collection of the British Museum. Two of these pages discuss what they call “the grotesque profile head” that dominates about 1/8th of the coin’s surface. They describe theories that it is possibly “a human being associated with a division of the divinity, such as Moses or Ezekial” (as proposed by D. Barag in “The Coin of Bagoas with the Figure of God on the Winged Wheel,” Qadmoniot, 1993,

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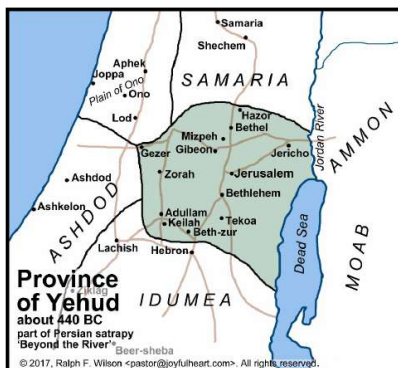
pp. 97-100), or that “the grotesque mask might represent an embodiment of evil, Satan or Asasel/Asael (proposed by E. Blum in the 1997 Israel Numismatic Journal). But wait, there have been more theories. The authors of “The Yehud Coinage” write that “Bes seems to be the preference of a slight majority of scholars,” indicating Babelon, Hands, Kienle, and Mildenberg (but not more recent scholars such as Meshorer and Hendin). Gitler. Lorber and Fontanille properly indicate that the mask of Bes “is always depicted frontally to accentuate his power as an apotropaic [bringing good fortune] being.”



Head of Bes on a recently discovered coin from the Persian province of Judaea, from a similar period as the British Museum coin. Bes was an ancient Egyptian god, depicted with a very expressive face -- sometimes smiling with his tongue sticking out, and other times snarling and fearsome. Neither is descriptive of the head on the British Museum coin.

Continued

The inscription on this coin (read right to left) is identical to the British Museum coin (O-H-Y), which indicates that it is likely the abbreviated form of the country (D-O-H-Y) rather than the shortened name of the Jewish god (H-V-O-H-Y). Note that the inscriptions should be read right to left. Courtesy of the Israel Museum, that calls this “The First Jewish Coin”.



Map of the Persian Province of Yehud, c. 440 BCE.
Courtesy of Dr. Ralph Wilson.

The authors of “The Yehud Coinage” postulate on why this head is on the coin. One theory put forth is that “The grotesque mask should probably be read as an architectural element ... or perhaps an ornamental water spout... or a visual representation of wisdom.”

Stan Hudson, writing for Ministry Magazine in 1980, said: “One coin of particular interest shows a bearded head in a

Continued

Corinthian helmet on the obverse, and a throned deity on the reverse. Since rendering a conquered nation's god on local coinage was a common Persian practice, it is generally thought that this deity is none other than a Persian representation of the God of the Jews (based, perhaps, on Ezekiel's vision), and thus unique in coinage.

I concur (see *The Handbook of Biblical Numismatics*, 2021, p. 16) with Hudson, that the deity, seated on a wheeled/winged vehicle, is probably meant to represent Ezekial's vision.

Here is how two artists have represented Ezekial's vision, with Ezekial bald and bearded similar to his appearance on the coin:



Ezekiel's Vision (detail & colorized), Bernard Picart, 1693 – 1783.
Rijksmuseum.nl

Continued

And this, by an unknown artist:



Here is Chapter 1 from the Book of Ezekiel (from www.chabad.org):

1 Now it came to pass in the thirtieth year in the fourth [month] on the fifth day of the month, as I was in the midst of the exile by the river Chebar-the heavens opened up, and I saw visions of God.

2 "On the fifth of the month"-that is the fifth year of King Jehoiachin's exile.

3 The word of the Lord was [revealed] to Ezekiel the son of Buzi, the priest, in the land of the Chaldeans, by the river Chebar, and the hand of the Lord came upon him there.

4 And I saw, and behold, a tempest was coming from the north, a huge cloud and a flaming fire with a brightness around it; and from its midst, it was like the color of the chashmal¹ from the midst of the fire.

5 And from its midst was the likeness of four living beings, and this is their appearance; they had the likeness of a man.

6 And [each] one had four faces, and [each] one had four wings.

7 And their legs were a straight leg, and the soles of their feet were like a round foot, and they sparkled like the color of burnished copper.

8 And human hands were beneath their wings on their four sides, and their faces and their wings were [the same] to all four of them.

2 Their wings joined one to the other; they did not turn when they walked; each one would go toward the direction of his face.

Continued

10 And the likeness of their faces was the face of a man, and the face of a lion was on their right, to the four of them, and the face of an ox to their left, to the four of them, and the face of an eagle [was] to the four of them.

11 And so were their faces. And their wings were extended upward; each one had two wings joined to each other, and two covering their bodies.

12 Now each one would go toward the direction of his face; wherever would be the will to go, they would go; they did not turn as they walked.

13 And the likeness of the living beings; their appearance was like fiery coals, burning like the appearance of firebrands; it was going among the living beings; and there was a brightness to the fire and from the fire came forth lightning.

14 And the living beings would run and return, like the appearance of the sparks.

15 And I saw the living beings, and behold, one wheel [was] on the ground beside the living beings for its four faces.

16 The appearance of the wheels and their work was like the appearance of crystal, and the four of them had one likeness, and their appearance and their workings were as a wheel would be within a wheel.

17 When they went, they went toward their four sides; they did not turn when they went.

18 And they had backs, and they were very high, and they were dreadful, and their eyebrows were full of eyes round about-[so it was] to the four of them.

19 And when the living beings would go, the wheels would go beside them; and when the living beings would lift themselves off the ground, the wheels would lift themselves.

20 Wherever there was the will to go, they would go; there was the will to go, and the wheels would lift themselves correspondingly to them, for the will of the living being was in the wheels.

21 When they [the living beings] would go, they [the wheels] would go, and when they would stand, they would stand, and when they would lift

Continued

themselves up from the ground, the wheels would lift themselves correspondingly to them, for the will of the living being was in the wheels.

22 And there was a likeness over the heads of the living beings, of an expanse like the color of the severe frost extended over their heads above.

23 And beneath the expanse, their wings were straight, one [pointed] toward the other; this one had two that covered, to here, and that one had two that covered, to here, their bodies.

24 And I heard the sound of their wings, like the sound of many waters like the voice of the Almighty-when they went; the sound of stirring, like the sound of a camp; when they would stand, they would let down their wings.

25 And there was a voice above the expanse that was over their heads; when they stood still, they would let down their wings.

26 And above the expanse that was over their heads, like the appearance of a sapphire stone, was the likeness of a throne, and on the likeness of the throne, was a likeness like the appearance of a man upon it above.

27 And I saw like the color of chashmal like the appearance of fire within it round about, from the appearance of his loins and above; and from the appearance of his loins and below, I saw [a thing] like the appearance of fire, and there was a brightness round about it.

28 Like the appearance of the rainbow that is in the cloud on a rainy day, so was the appearance of the brightness round about; that was the appearance of the likeness of the glory of the Lord, and when I saw, I fell on my face, and I heard a voice speaking.

Note that *wing* or *wings* is mentioned 10 times, *wheel* or *wheels* appears 11 times, and throne is written 2 times. It is unlikely that this is coincidental with the coin's design. Therefore, I believe that the so-called grotesque head or mask appearing on this coin is meant to represent the head of the prophet Ezekial when he "fell on [his] face, and heard a voice speaking." Another treasure from the British Museum

Continued

portrays a similar situation of a Jew (the Israelite King Jehu) bowing down to his ruler (the Persian King Shalmaneser III).



The position of Ezekial's face on the coin is very similar to the figure of the Israelite king Jehu bowing down to Shalmaneser III (reigned 858-824 BCE), as shown in this detail from the Black Obelisk from Lachish (c. 700 BCE). Courtesy of The British Museum.

So, if the vision of Ezekial is depicted on the coins, why would you show the head of Bes or an ornamental water spout, or for that matter, why depict anyone's head other than Ezekial?

Another supporter of this attribution is D.M. Murdock, author of "Ezekiel's Wheel within a Wheel Revealed," adapted from *Did Moses Exist? The Myth of the Israelite Lawgiver* who writes: "These "wheels" or ophanim, a word referring also to an order of angels, make up the sapphire-like "throne" or "chariot" (merkabah) of conveyance in

Continued

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which, Ezekiel 1:26-28 claims, rides the Lord, as in the “Yahu” coin from Gaza [sic, should be Province of Yehud], for example.”

As for the obverse portrait, Michael Shenkar writes in “The Coin of the God on the Winged Wheel” (BOREAS - Münstersche Beiträge zur Archäologie 30/31, 2007/2008): In attempts to identify the personage on the British Museum drachm, several candidates have been proposed by scholars: the Sicilian chthonic deity Hadranos, Minos, the legendary founder of Gaza, Ares or a collective image of a mercenary²¹. In his detailed study on Jewish coinage, Meshorer proposed that the image on the British Museum drachm was a portrait of Bagoas, governor of Judea during the reign of Artaxerxes II (404–359 BCE), who is mentioned in Flavius Josephus (Ant. XI 297–301)²². ♀

Footnote

1. The ArtScroll English translation of the Talmud translates the word *chashmal* as, well, *chashmal*, which is fair enough, since we don’t know what it means. But the Koren Talmud does translate the word. It translates it as “electrum.” This is an interesting choice, because in his original Hebrew commentary, the late Rabbi Adin Steinsaltz, on whom the Koren edition is based, did not explain the meaning of *chashmal*. Did the Koren translators work backwards from the modern Hebrew meaning *chashmal* as electricity? If so, that would *not* be a very reasonable choice. But this seems unlikely. Marcus Jastrow, in his classic dictionary, translated the word as *amber*, which is also the translation used by the Jewish Publication Society’s 1985 English translation of the Bible. (www.talmudology.com).

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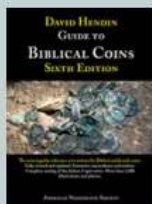
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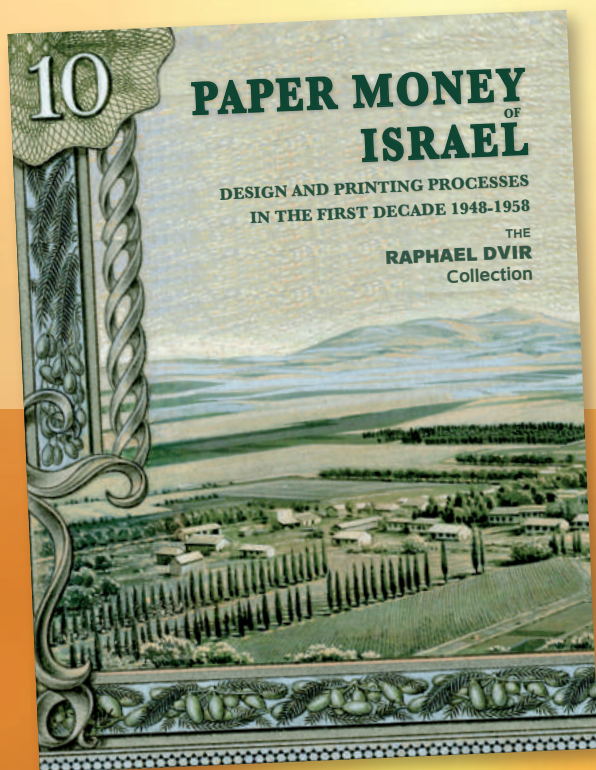
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